ART GALLERY OF ONTARIO

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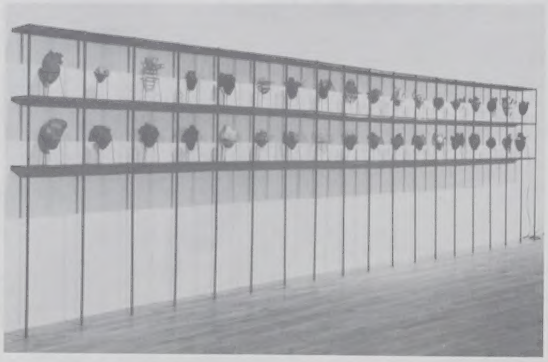
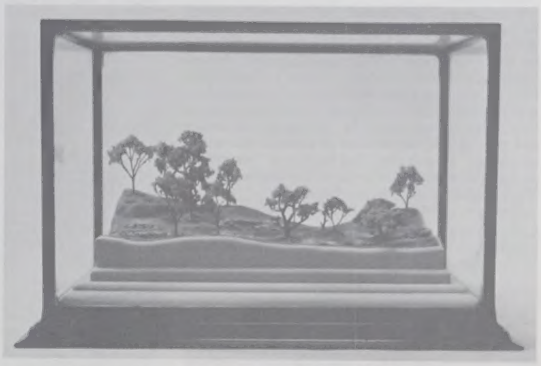
Perspective 90

Lee Dickson and Douglas Walker



Lee Dickson, *'The heart is situated in the center of the chest because conditions are more temperate there,'* 1988; welded steel, mixed media, 6.58 x 1.8 x .23 m. Photo / Lee Dickson.



Douglas Walker, *Untitled #28*, 1989; mixed media, 40.6 x 66 x 35.6 cm. Collection Laurie Simpson and Bud Johnson.

GEORGE W. GILMOUR'S GENEROUS ENDOWMENT, WHICH provides funds for a series of annual award exhibitions featuring the work of emerging Canadian artists, represents philanthropy at its best and most imaginative. This year, Lee Dickson and Douglas Walker, two Toronto artists who critique contemporary culture, are its recipients.

North Zacks Gallery: July 7 – September 3.

BY MICHÈLE THÉRIAULT

This year's *Perspective*, fifth in the series, focuses on the work of two Toronto-based artists: Lee Dickson, showing two parts of her ongoing heart research project, *'The heart is situated in the center of the chest because conditions are more temperate there,'* and Douglas Walker, exhibiting his most recent series of sculptures in the form of encased objects and miniature landscapes.

Though their approaches differ considerably, both critique the unity of knowledge and contemporary culture. Dickson establishes a body of knowledge (the heart) and through process attempts to disturb notions of finiteness and authority. Walker forms cultural objects and, likewise, by emphasizing process and material, disturbs the view of a monolithic and progressive culture.

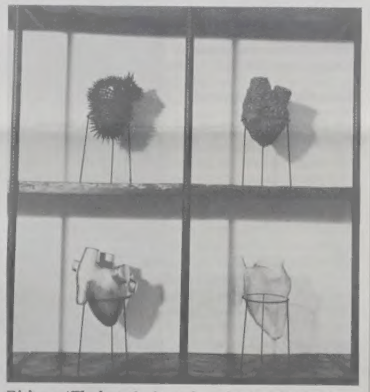
Both artists began exhibiting in Toronto in the mid-1980s, producing a body of work notable for the coherence and assurance of its visual discourse.

Trained in photography and beadweaving, Lee Dickson uses both media freely, so that the boundaries that normally divide different art forms are rendered permeable and the concept of hierarchy is dislocated. Craftsmanship, photography and sculpture are intimately related. Dickson's discourse weaves itself in that "interterritory."

She attempts to circumscribe "bodies of knowledge" which manifest themselves as a compendium of motifs or in a subject such as the heart. In her 1985 *Photo Research* project the artist assembled representations of certain visual motifs (grids, logos or spirals) so as to suggest an exhaustive classification. Instead, what emerges is an infinite number of correlations that we can never fully know. Furthermore, the work suggests that no real framework can be devised to determine what and how a thing is measurable. Dickson reiterates this theme in 1987 in *Means of Measurement*, an exhibition of works almost entirely composed of tiny woven beads. Here objects such as a globe, a wire armature and measuring tapes are made to deny their function as models and standards of measurement.

'The heart is situated ...,' Part I, 1988, assembles 36 hearts, composed of materials as various as pearls, twigs, lentils, cigarette butts and steel wool. Presented in a gridlike metal structure, the heart represents a body of knowledge on which an order is imposed. Paradoxically, by means of the unlikely associations of materials, the heart becomes a protean representation of knowledge. One that cannot be mastered, and one that does not respond to an ideal order.

Part II, 1990, exhibited here for the first time, consists of photographs, presented in a similar "didactic" metal framework constructed by the artist. Whereas associations in *Part I* are solely visual and tactile, here they are mostly textual and illustrative. The abstract relationship which orders the written word and visual representations are juxtaposed to a subject matter (the heart), further removing us from an original and authoritative meaning.



Dickson, *'The heart is situated...,'* detail; welded tacks, lentils, plaster, gold leaf, screening. Photo / Lee Dickson.

Until his 1989 series of sculptures, Douglas Walker's medium was photography. Concerned with contemporary cultural representations, these earlier works manipulated the medium to achieve a distancing between the representation and the viewer.

The *Dirty White Boy* series of 1984 used the *cliché verre* technique to produce a dense graffiti-like surface of discontinuous motifs, juxtaposed to figures or heads that referred explicitly and anxiously to popular cultural conditions. In 1987 Walker photographed industrial and urban landscapes which he also altered, so that the surfaces appeared contaminated by scratches and clusters of spots and stains. These familiar landscapes seemed to belong to an unidentifiable past. The present appears worn and alienating.

The recent sculptural assemblages featured in *Perspective* represent a shift in medium. The issues addressed, however, are similar. Small objects, enclosed in museological glass cases and at times displayed on pedestals, resemble archaeological artifacts that stand as testimonies to current cultural and environmental conditions. Reflecting an exhausted world, Walker's sculptural representations evoke depletion, precariousness, dysfunction.

Untitled 19, 1989, for instance, contains an ordinary transistor, seemingly frozen in an exploded state. Like a fragment of preserved cultural debris, it denies a progressive harmonious view of the world. The miniature landscapes (*Untitled 20* and *28*, 1989) seem to be exact reconstructions of North American landscapes. Yet they are inaccessible and remote, forcing us to struggle to situate ourselves. Instead of evoking a utopian model, they fill us with skepticism and doubt.

Walker, *Untitled #24*, 1989; mixed media, 61 x 35.6 x 30.1 cm.

This series of "cultural" assemblages only simulates authenticity. Rather than being definitive and convincing witnesses to a culture, they stand as unclassifiable objects that cannot sustain a cohesive view of the world.

Lee Dickson and Douglas Walker's most recent work also focuses on their chosen mode of display. Like a number of artists recently, they have chosen to elaborate their practices within, and as part of, museological or didactic devices. This approach frames the art object socially, engaging us in a reflection on its nature and status.

Michèle Thériault is assistant curator of Canadian contemporary art at the AGO.

Perspective 90: Lee Dickson and Douglas Walker
North Zacks Gallery. July 7 – September 3.

Towards a Lyrical Abstraction

A LANDSCAPE ARTIST, BEST REMEMBERED AS A TEACHER, L.A.C. Panton was a prominent figure in Toronto's art establishment in the first half of the century. His style and imagery reveal how one artist working outside the mainstream drew on the richness of the modern movement.

Initially Panton worked as a designer at Rous and Mann alongside Frederick Varley and A. J. Casson, before switching to education and administration. At the time of his death in 1954, he was principal of the Ontario College of Art and president of the Arts and Letters Club.

Like Casson, a later member of the Group of Seven, he remained a "conservative" modernist. During the 1930s, Panton's muted, somewhat distant sympathy for modernism was revealed in rhythmical stylized landscapes. In the following decade, influenced by British Neo-Romantics such as Paul Nash and inspired by travels in Nova Scotia, he worked towards a lyrical abstraction. Struck by "the quality of sinister and moving life that seemed to underlie the whole landscape," Panton described feelings of "something powerfully moving and dramatic ... in that whole vast chaos of rocky valleys beside the sea."

Margaret Eaton Gallery: July 21 – September 10.

Sponsored by Canadian Partner, operated by Ontario Express Ltd.

BY CHRISTINE BOYANOSKI

"The genesis of any pictorial idea is rarely spontaneous," L.A.C. Panton wrote in 1949 for a show entitled *The Artist Builds a Picture*, part of the annual exhibition of the Ontario Society of Artists. "It usually results from a slow accumulation of the artist's senses and feelings about the landscape which interests him ... the idea is crystallized only when the artist can define clearly ... the nature and quality in the landscape which provoked his interest."

These words describe Panton's approach to painting, an approach he followed consistently. They also provide insights into his essentially academic nature and the central importance of landscape to his oeuvre, while pointing to the brand of abstraction he practiced later in the 1940s.

Lawrence Arthur Colley Panton (1894-1954) was born into a middle-class English family with whom he immigrated to Canada in 1911. He had little formal training in the arts, apart from evening classes which he pursued while working as a commercial artist. During the First World War he served with the 4th Division Signal Corps, and married in 1920, shortly after his return to Canada.

Panton gave up commercial art in 1925, to become first a teacher at Central Technical School, then director of art at Western Technical School. By 1937 he headed up Northern Vocational's art department, and in 1951 was principal of the Ontario College of Art. Though his reputation was primarily as an educator, Panton also contributed to the Toronto art scene.

He was a familiar face around the Art Gallery of Toronto in the 1930s and 1940s. Active in all the major exhibiting societies, such as the Royal Canadian Academy, he was most closely associated with the Ontario Society of Artists, serving as its president for five years (1932-7). In short, he was a staunch member of the arts community.

The work Panton exhibited in that period shows a sympathy with modernism, though within a conservative frame of reference. *Island Caprice*, 1935, is typical of his stylized rendition of the landscape. Later works, similarly concerned with the rhythms of nature, show the interaction of the elements with rocks, trees and other natural forms. Panton's consistent approach even extended into his abstract work, revealing how a "conservative modern" adapted to abstraction.

His most interesting work, done in the late forties, represents the convergence of several influences including his fascination with the Nova Scotia shoreline – he began painting there around 1935 – and the impact of British Neo-Romantics such as Paul Nash and Michael Ayrton near the end of World War II. In a work such as *Sun Rising from the Rocks*, 1948, which won the Taber-Dulmage-Feheley Award for its contribution to progress in painting (it was executed in tempera, a medium Panton used almost exclusively, and with which he experimented constantly), the artist struck a satisfying balance between idea and technique. Although he tried to recapture the balance represented by that stage of "lyrical abstraction," while pushing further into the realm of the abstract in the years that followed, he failed to do so.

Guided by the example of the American tempera painter William C. Palmer (Panton studied with him in 1950), the artist increasingly tried to structure his abstract compositions, using tiny gouache studies, collages and monoprints as a preliminary stage. These late works contain constructed elements, reminiscent of early Cubism, which contrast with the earlier flowing, almost biomorphic abstraction.

L.A.C. Panton has not enjoyed the recognition bestowed on other painters of his generation. Though there have been exhibitions of his work in the decades since his death, little of a critical nature has been written. *Towards a Lyrical Abstraction* examines Panton's work with a view to showing how one individual responded to the shifting artistic currents of his day.

Christine Boyanoski is assistant curator of Canadian Historical Art at the AGO.

Towards a Lyrical Abstraction: The Art of L.A.C. Panton
Margaret Eaton Gallery. July 21 – September 10.

Top: *Nova Scotia Landscape #1*, 1947; egg-oil tempera on masonite, 49.2 x 59.4 cm. Collection AGO, purchase 1947.

Right: *Island Caprice*, 1935; oil on canvas, 86.4 x 101.6 cm. Photo / Larry Ostrom

Left: OSA Hanging Committee, 1928. From left: Gustav Hahn, F.H. Brigden, L.A.C. Panton, Florence Wyle, H.S. Palmer, T.W. Mitchell, Wyly Grier. Photo / Ontario Archives.

Art from the Delfryd Celf Collection

Interventions

INTERVENTIONS FEATURES WORKS BY SEVEN ARTISTS generally known as conceptualists. Conceptual artists posed basic questions – What can art be? What does art do? How does it communicate? – and then investigated and explored the possibilities, via performances, events and objects that stressed the primacy of the idea. Any material, visual qualities were deemed less important, less valuable, less critical.

Concerned with the language of art or art as language, conceptualism took many forms, constantly extending the boundaries of what qualifies as art. It developed out of minimalism and gave way to earth art, body art, video art, performance art and other modes – or rather, all these forms began to overlap. Time was used as a material to be moulded and shaped, for example. The element of chance was introduced.

To enable viewers to come into contact with the original idea or event, writings, photographs, videotapes, films and various forms of mapping began to proliferate. Documentation became a legitimate means of presentation, so that anyone could experience, to some extent, even pieces dispersed over long distances or created randomly over time.

Conceptual artists examined the fractures, divisions and connections between "image" and "language." But whatever the medium, whatever the technologies used, the basis was always the *concept* – the work of art as an idea, as something in process, as something transitory. As such, conceptualism offers both artist and viewer a chance to question and consider the roles and meanings of art – to act as both witness and critic. – Meriké Weiler

Permanent Collection Galleries: August 25 – November 4.

Right: Robert Barry, *It Can Only Be Known as Something Else*, 1969; ink on paper, 32 x 32.6 cm framed.

Below: Stanley Brouwn, *This Way Brouwn*, 1963 series; both, ink on paper, 24.5 x 32 cm. Over the course of a year in Amsterdam, Brouwn collected hundreds of drawings from passersby giving him directions to a nearby destination.

BY CHRISTINA RITCHIE

The AGO has committed itself to maintaining a program of contemporary exhibitions despite being under construction, with most of our temporary exhibition space unavailable until the opening of Stage III. This may seem like a bit of lunacy but, in fact, this shortage of autonomous space has led to the idea and the strategy for *Interventions: An Exhibition from the Collection of Delfryd Celf*. Included will be works by Robert Barry, Stanley Brouwn, Daniel Buren, Alan Charlton, Dan Graham, Lawrence Weiner and Ian Wilson. As the title may suggest, the exhibition will not be presented as a self-contained ensemble of interrelated works but rather as a series of "interventions" inserted among the AGO's permanent collections and dispersed throughout those galleries remaining open to the public.

Perhaps the most convenient or familiar way to characterize the work is as Conceptual Art even though some of the artists included may reject the term. In its original sense conceptualism's "interventionist" strategy was meant to imply a radical break between itself and past art. In reality, there was no such radical break, though the sense of separation from art history persists in the mind of the public. This exhibition, with juxtapositions of conceptual works and historical and contemporary works, is intended to emphasize the dimension of dialectical continuity that this work holds with earlier forms, and likewise to suggest some ways in which it continues to influence current developments.

A central tenet of conceptual art was to resist the processes of the art market. This resistance was carried out by using transient and ephemeral forms, materials bereft of intrinsic value, or media such as words, time and radio waves. No significant objects were offered for sale to museums, dealers and collectors. What was offered might be best described as the opportunity to participate in a privileged creative moment. Thus private collections of conceptual art are rather rare, and even more rarely seen. All of the works in *Interventions* are taken from the private collection of the former Toronto dealer David Bellman (he serves as co-curator of the exhibition) and from his foundation, Delfryd Celf.

Christina Ritchie is assistant curator of international contemporary art at the AGO.

Interventions: An Exhibition from the Collection of Delfryd Celf. Permanent Collection Galleries. August 25 – November 4.

In Remembrance

Edmund Charles Bovey 1916-1990

BY MERIKÉ WEILER

ED BOVEY, WHO PERFECTED THE ART OF THROWING A lifeline to the arts, died in May at the age of 74. Deservedly honoured with an Order of Canada for his generous contributions to culture – these stemmed from a sincere belief in support for the arts – Edmund Bovey was particularly well-suited to the cause. He had the respect both of the business community (he was long-time chairman of Norcen Energy Resources Ltd.) and the arts world, as patron and board member of several cultural organizations, including the Art Gallery of Ontario and the National Ballet of Canada. Energetic, enthusiastic, pragmatic, he was one of the most influential people in Canada's cultural life.

From the 1960s on, Edmund Bovey helped to shape the future of the Gallery. As president in 1968, he played a crucial role in persuading Henry Moore to gift his collection to the AGO. It was a considerable coup: the Moore Centre established the Gallery's status as a major art museum in the international community. "Ed Bovey had great people skills," said Doug Todgham, former AGO Development director. "He could get things done, yet he had a knack for making people feel he had all the time in the world for them."

Thanks in large part to Ed Bovey's impressive fundraising and networking (partly through the Council for Business and the Arts in Canada, which he founded in 1974 and chaired until 1982), the AGO has received some $5.5 million in business support for two Gallery expansions. Bovey chaired the fundraising committee for Stage I (1974) of the development. Participating in every phase of the continuing growth,

Photo / The Globe & Mail.

he also served as co-chairman of the Stage III capital campaign. And recently, Ed Bovey and his wife and children made a substantial donation, which will result in the new Bovey Family Gallery when Stage III is completed in 1992.

He championed the notion of partnership, of a shared responsibility for arts investment by government and the private sector. (His vision, revealed in the so-called Bovey Report of 1986, received kudos from every quarter.) Edmund Bovey practised what he preached on every level. He amassed a first-rate collection of contemporary Canadian art for Norcen and in 1986, setting a historic precedent for the country, he engineered the donation of this corporate collection, dividing it between two public art museums, the AGO and the Glenbow Museum in Calgary, the city where he was born. Clearly, he had thought carefully about the places where the art would be most at home and do the most good.

"I've known Ed Bovey since 1960," says AGO Director Bill Withrow. "So I saw him several times a month over the years, as chairman and member of various working committees. He was the most optimistic person I've ever known. People might begin a meeting depressed about money or about how to solve a problem, but if Ed was there, invariably, when the meeting broke up, everyone had a smile on his face, a job to do and was full of energy and optimism. He really had a magic touch, some kind of skill that brought about results."

Glancing for a moment across the cityscape beyond the Gallery's boardroom windows, Bill Withrow concluded: "He was one of the most generous people I've ever known. I'm not talking about money or time here. He was generous of himself. When he talked to you, he was totally *there*, with no holding back. It's hard to believe he's gone. I miss him very much and I know I'm not alone."

A Tribute to Kinuyo Tanaka

THE "STAR SYSTEM" HAS TRADITIONALLY BEEN DEFINED (and delimited) by Hollywood and, less so, by European cinema. Which explains why Kinuyo Tanaka, Japan's preeminent screen actress, has never received the international recognition accorded her peers in the dominant film industries. "Japanese Film Classics: A Tribute to Kinuyo Tanaka," charts the career of this extraordinary artist, a career which coincided with the golden age of Japanese cinema. Twenty-four films have been selected to illustrate her formidable range and importance not only as an actress but also as the first woman to direct feature films in Japan.

Tanaka appeared in over two hundred films before her death in 1977, working with most of Japan's leading directors – Ozu, Naruse, Kurosawa, Kinoshita and, most frequently, Mizoguchi. Indeed, her career became virtually synonymous with Mizoguchi's in the postwar period, their artistic collaboration extending over two decades and fourteen films. The intelligence and economy of Tanaka's acting style, characterized as "intense," "penetrating," even "piercing," were ideally suited to the formal rigour and tragic vision of Mizoguchi's cinema.

Mizoguchi and Tanaka parted ways when he (reportedly) attempted to prevent her from directing her first film. Freed from the tyrannical control he exercised over her as an actress, Tanaka became the first woman to direct a feature film in her country, a melodrama called *Love Letters*. She went on to make five others, the complete set of which is being presented in Canada for the first time in this tribute. Ironically, they evince not the influence of the masters who assisted her in her new career (Ozu, Naruse, Kinoshita, Gosho and Imamura), but that of the man against whom she rebelled. Though more lyrical in tone and less formalist in execution than Mizoguchi's work, Tanaka's films invariably explore the theme which defines his cinema: the oppression and heroic resilience of women in Japan, from feudalism through the postwar period.

Left: Tanaka as a young widow in *Mother (Okasan)*. Photo / Museum of Modern Art Film Stills Archive.

Tanaka Tribute July 3–27
Screenings take place in the AGO's Jackman Hall, 317 Dundas Street West – entrance via McCaul Street. Tickets ($4 each, $35 for 10) may be purchased one hour before screentime at the theatre; or, beginning June 26, (Monday to Friday 11 am–4:30 pm) at the AGO's Film Department. You can also order by telephone with visa, MasterCard, American Express. Information: 977-0414, ext260.

The Kinuyo Tanaka Film Tour was organized by the Conservatoire d'Art Cinématographique de Montréal, a division of Cinematheque Canada, in collaboration with the Japan Film Library Council (Kawakita Memorial Film Institute).

The Art Gallery of Ontario and Cinemathèque Ontario are generously funded by the Ontario Ministry of Culture and Communications. Additional financial support is received from the Municipality of Metropolitan Toronto (Cultural Affairs Division), Communications Canada, the Canada Council and the Toronto Arts Council. Cinemathèque Ontario receives core funding from the Ontario Film Development Corporation.

Tuesday, July 3, 7 pm

The Loves of Sumako the Actress (Joyu Sumako No Koi)
(1947, 95 min., b/w)
Director: Kenji Mizoguchi
Cast: Kinuyo Tanaka, So Yamamura
Considered by Noel Burch "a plateau of excellence" in the career of Mizoguchi, perhaps Japan's greatest director, *Sumako* chronicles the stormy career of Sumako Matsui, one of the country's first actresses and emancipated women. Matsui achieved fame by playing Ibsen heroines, then committed suicide in 1918.

Tuesday, July 3, 9 pm

Sansho the Bailiff (Sansho Dayu)
(1954, 119 min., b/w)
Director: Kenji Mizoguchi
Cast: Kinuyo Tanaka, Yoshiaki Hanayagi
One of the supreme achievements of the Japanese cinema, *Sansho* ranks with *Ugetsu* and *The Life of Oharu* as Mizoguchi's greatest work. Set in 11th-century Japan, it charts the cruel dispersion of a family: the father exiled; the mother sold as a courtesan; the children sent to a remote province as slaves. Mizoguchi rarely achieved the balance between barbaric violence and formal beauty that he did here.

Thursday, July 5, 7 pm

Mother (Okasan)
(1952, 98 min., b/w)
Director: Mikio Naruse
Cast: Kinuyo Tanaka, Kyoko Kagawa
"One of the best films" of Japanese master Mikio Naruse and "one of the very best of its genre" (Donald Richie), *Mother* features Tanaka in one of her most memorable performances as a widow struggling to support three children after her husband dies.

Thursday, July 5, 9 pm

Light and Darkness of Ginza (Ginza Kesshoku)
(1951, 87 min., b/w)
Director: Mikio Naruse
Cast: Kinuyo Tanaka, Ranko Hanai
A classic study of a Ginza bar hostess, this gave Tanaka a role to rival her achievements in Mizoguchi's fifties' masterpieces. Approaching middle age and struggling to support a son and an ex-husband, the desperate hostess turns to a rich patron to save her faltering bar, but then must fend off his sexual advances.

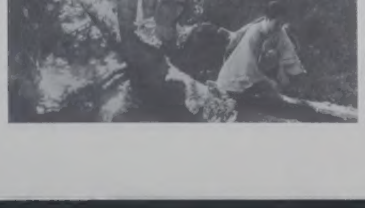
Friday, July 6, 7 pm

The Ballad of Narayama (Narayama Bushi-Ko)

(1958, 98 min., col.)
Director: Keisuke Kinoshita
Cast: Kinuyo Tanaka, Teiji Takahashi
Shot in stylized studio settings and influenced by Kabuki, *Narayama* focuses on a remote alpine village in which tradition dictates that the aged be abandoned on a mountain to die. Tanaka plays a woman ready for death, who forces her reluctant son to carry her to the top of the mountain.

Friday, July 6, 9 pm

The Wandering Princess (Ruten No Ohi)
(1960, 102 min., col.)
Director: Kinuyo Tanaka
Cast: Machiko Kyo



"Tanaka constructs an elaborate historical fresco that follows the life of a well-bred girl who is obliged to marry the brother of the Manchurian emperor. Buffeted by the military, she has only the memory of happy times with her family to sustain her" (British Film Institute).

Tuesday, July 10, 7 pm

A Hen in the Wind (Kaze No Naka No Mendori)
(1948, 83 min., b/w)
Director: Yasujiro Ozu
Cast: Kinuyo Tanaka, Chishu Ryu
One of the most rarely screened of Ozu's films, *Hen in the Wind* focuses on a row who returns home after Japan's defeat in 1945 to find that his wife has been forced into prostitution to pay for their son's hospital bills.

Tuesday, July 10, 9 pm

Equinox Flower (Higanbana)
(1958, 118 min., col.)
Director: Yasujiro Ozu
Cast: Kinuyo Tanaka, Shin Saburi
Ozu's first film in colour is a delicately comic portrait of a man at odds with his rebellious daughter, who wants to choose the man she marries, and with his wife (Tanaka), who enters into a conspiracy to make sure the daughter gets her way.

Thursday, July 12, 7 pm

Army (Rikugun)
(1944, 87 min., b/w)
Director: Keisuke Kinoshita
Cast: Kinuyo Tanaka, Chishu Ryu
One of the most controversial and debated works of Japanese wartime cinema, *Army* has been characterized as both "fascist" (Tadao Sato) and as "a propaganda film which finally wags its tail in another direction" (British Film Institute). Tanaka is the matriarch of a military family which fought for its country for several generations, from feudal times to the Pacific war.

Thursday, July 12, 9 pm

The Eternal Breasts (Chibusa Yo Eien Nare)
(1955, 110 min., col.)
Director: Kinuyo Tanaka
Cast: Yumeji Tsukioka
"...a fictionalized account of the troubled life of a famous poetess, Fumiko Nakajo, who eventually developed breast cancer. Most Japanese critics agreed that it was not a typical woman's film' but...a complex portrait...capturing much of the pain and exaltation of her life" (British Film Institute).

Friday, July 13, 7 pm

A Woman of Rumour (Uwasa No Onna)
(1954, 84 min., b/w)
Director: Kenji Mizoguchi
Cast: Kinuyo Tanaka, Yoshiko Kuga
A Woman of Rumour ended the collaboration between Mizoguchi and Tanaka; reportedly, she rejected his marriage proposal and he attempted to prevent her debut as a film director. Tanaka, the madam of a prosperous Kyoto brothel, falls in love with a young doctor with whom her daughter is also in love. According to critic Andrew Sarris, "The film has the feeling of late Ford or Buñuel, of a director who...has arrived at the most subtly exquisite, minimalist" style.

Friday, July 13, 9 pm

The Moon Has Risen (Tsuki Wa Noborinu)
(1955, 103 min., col.)
Director: Kinuyo Tanaka
Cast: Chishu Ryu, Kinuyo Tanaka
"This is particularly interesting as being partly scripted by Ozu...In many ways, it is very Ozu-like, starring Chishu Ryu as a father living in Nara with three daughters who become involved in complicated marriage arrangements (one couple communicates by cabling love poems to one another)" (British Film Institute).

Tuesday, July 17, 7 pm

Miss Oyu (Oyu-Sama)
(1951, 95 min., b/w)
Director: Kenji Mizoguchi
Cast: Kinuyo Tanaka, Noboku Otawa
This "exceptionally poignant melodrama" (Andrew Sarris) is one of Mizoguchi's trilogy of bourgeois tragedies from the early fifties, three films which are bona fide "buried treasures." Based on a Tanizaki novel, *Oyu* is the ambiguous portrait of a woman who marries, has a child and is widowed before she is 21. She rebuffs the advances of a wealthy young man who then weds her sister to gain access to the widow. Their "ménage à trois" causes a scandal and Oyu is banished from her husband's house.

Tuesday, July 17, 9 pm

Okoto and Sasuku (Okoto to Sasuke)
(1935, 94 min., b/w)
Director: Yasujiro Shimazu
Cast: Kinuyo Tanaka, Kikichi Takata
"As the blind daughter of an influential family, Tanaka gives a hauntingly intense performance, combining vulnerability with a curious sensual power as she realizes that her male servant is in love with her" (British Film Institute).

Thursday, July 19, 7 pm

My Love Has Been Burning (Waga Koi Wa Moenu)
(1949, 84 min., b/w)
Director: Kenji Mizoguchi
Cast: Kinuyo Tanaka, Ichiro Sugai
When *Burning* was belatedly released in Britain and North America in the seventies, critics hailed it as a masterpiece. Mizoguchi's fierce – and fiercely moving – portrait of a young woman who leaves her family, moves to Tokyo and becomes involved with a liberal politician, was based on the autobiography of a famous 19th-century revolutionary. The final sequence ends in a startling, unforgettable image of female solidarity.

Thursday, July 19, 9 pm

Love Letters (Koibumi)
(1953, 98 min., col.)
Director: Kinuyo Tanaka
Cast: Yoshiko Kuga, Masayuki Mori
Tanaka's first film as a director and the first feature directed by a woman in Japanese cinema, *Love Letters* is based on a famous newspaper story about a young woman who writes to her lover that she must marry someone else. Ironically, he meets up with her again after the war while employed as a letter writer by Japanese girls to the American "protectors."

Friday, July 20, 7 pm

Flowing (Nageru)
(1956, 116 min., b/w)
Director: Mikio Naruse
Cast: Kinuyo Tanaka, Hideko Takamine
This masterwork tells of an aging geisha's struggle to keep her business afloat. Featuring an ensemble of Japan's finest actresses, it illustrates Kurosawa's description of Naruse's work as "a deep river with a quiet surface disguising a fast-raging current underneath."

Friday, July 20, 9 pm

The Life of Oharu (Saikuki Ichidai Onna)

(1952, 133 min., b/w)
Director: Kenji Mizoguchi
Cast: Kinuyo Tanaka, Toshire Mifune
Mizoguchi – and most critics – considered this chronicle of the downfall of a beautiful court lady who ends up as a prostitute to be his masterpiece: "sublime...an awesome parable of womankind," according to Andrew Sarris.

Tuesday, July 24, 7 pm

Women of the Night (Yoru No Onnatachi)

(1948, 73 min., b/w)
Director: Kenji Mizoguchi
Cast: Kinuyo Tanaka, Sanae Takasugi
Mizoguchi's study of prostitution in postwar Osaka is among his finest examinations of the oppression of women. A war widow becomes a secretary and is harassed into becoming her boss's mistress. In her attempt to free herself from this office concubinage, she becomes a prostitute and quickly rises to become the reigning madam in Osaka's red-light district. Having contracted syphilis, she declares that she will contaminate as many men as possible to take revenge for her humiliation.

Tuesday, July 24, 9 pm

Girls of the Night (Onna Bakari No Yoru)
(1961, 93 min., col.)
Director: Kinuyo Tanaka
Cast: Chikage Awashima, Chisako Hara
"When prostitution was forbidden in 1958, centres were set up to 're-educate' the girls. Our heroine is Kuniko whom we follow as she leaves the centre and tries various jobs; her past, however, continually catches up with her. Melodrama vies with realism in this character study which again demonstrates Tanaka's feeling for women and their situation in postwar Japan" (British Film Institute).

Thursday, July 26, 7 pm

Love Under the Crucifix (Ogin-Sama)
(1962, 101 min., col.)
Director: Kinuyo Tanaka
Cast: Tatsuya Nakadai, Aniko Arima
"Tanaka's last directorial work is a judicious summing-up of her feminist concerns. A 16th-century saga about a tea-master's step daughter who is sacrificed to a powerful regent, it brilliantly points up how the woman is trapped by implacable forces. Delicately influenced by Mizoguchi...it is an angry sombre drama" (British Film Institute).

Thursday, July 26, 9 pm

Ugetsu (Ugetsu Monogatari)
(1953, 96 min., b/w)
Director: Kenji Mizoguchi
Cast: Kinuyo Tanaka, Machiko Kyo
The film that made both Mizoguchi and Tanaka famous among western cineastes, *Ugetsu* often turns up on critics' lists of the ten best films in the history of cinema. In a 16th-century Japanese village, a materialistic potter is seduced away from his home and craft by an exquisitely beautiful woman who turns out to be a phantom.

Friday, July 27, 7 pm

Ornamental Hairpin (Kanzashi)
(1941, 70 min., b/w)
Director: Hiroshi Shimizu
Cast: Kinuyo Tanaka, Chishu Ryu
"Set in a spa, this concerns a war veteran who is injured by stepping on a hairpin left in a bath by a young lady (Tanaka). When she returns to apologize, consternation breaks out amongst the guests. Made by Shimizu (who married Tanaka for a short time), this has a light irony and a gentle interplay of characters and moods" (British Film Institute).

Friday, July 27, 9 pm

Sandakan 8 (Sandakan 8-Ban Shokan-Bokyo)
(1974, 121 min., col.)
Director: Kei Kumai
Cast: Kinuyo Tanaka, Komaki Kiruhara
A young historian travels to Japan's southern-most island to investigate the lives of girl prostitutes who were shipped to colonies in Southeast Asia in the early part of this century. There she befriends an ancient woman, who lives in a shack with dozens of cats and who has a tale to tell of shocking cruelty (she was sold by her family to a pimp in Borneo) and remarkable endurance. "Kumai has given us a true account of virtue thrust into a dark corner" (*The New Yorker*). A great classic, receiving its first Toronto screening in over a decade.

JULY

1 Sunday

Exhibitions
Guido Molinari
to Sep 3

Happy Birthday, Walter Trier!
to Aug 19

Inuit Sculpture
to July 15

2:30 pm Tours: en français

2 Monday

The Gallery and shops are open Mondays during July and August. After Sep 3, the Gallery is closed Mondays.

3 Tuesday

7&9 pm Japanese Film Classics

11 am-4 pm *Hands On* July 3 – Aug 25

4 Wednesday

1:15 & 6:45 pm Course: *Vincent van Gogh*

6 pm Tour: *Rendezvous with Art*

AGO admission is free Wed evenings.

5 Thursday

7&9 pm Japanese Film Classics

6 Friday

11:15 am Tour: *Artful Conversation*

12:30 pm Noon-Hour Films

7&9 pm Japanese Film Classics

7 Saturday

Exhibition opens
Perspective 90
to Sep 3

8 Sunday

2:30 pm Tour: en français

10 Tuesday

7&9 pm Japanese Film Classics

11 Wednesday

1:15 & 6:45 pm Course: *Vincent van Gogh*

6 pm Tour: *Rendezvous with Art*

7:30 pm Walking Tour: *Perspective 90* with the artist

12 Thursday

7&9 pm Japanese Film Classics

13 Friday

11:15 am Tour: *Artful Conversation*

12:30 pm Noon-Hour Films

7&9 pm Japanese Film Classics

15 Sunday

2:30 pm Tour: en français

17 Tuesday

7&9 pm Japanese Film Classics

18 Wednesday

1:15 & 6:45 pm Course: *Vincent van Gogh*

6 pm Tour: *Rendezvous with Art*

7 pm *Young at Art*

7:30 pm Walking Tour: *Perspective 90* with the artist

19 Thursday

7&9 pm Japanese Film Classics

20 Friday

11:15 am Tour: *Artful Conversation*

12:30 pm Noon-Hour Films

7&9 pm Japanese Film Classics

21 Saturday

Exhibition opens
Towards a Lyrical Abstraction: The Art of L.A.C. Panton
July 21 – Sep 10

22 Sunday

2:30 pm Tour: en français

24 Tuesday

7&9 pm Japanese Film Classics

25 Wednesday

1:15 & 6:45 pm Course: *Vincent van Gogh*

6 pm Tour: *Rendezvous with Art*

26 Thursday

7&9 pm Japanese Film Classics

27 Friday

11:15 am Tour: *Artful Conversation*

12:30 pm Noon-Hour Films

7 pm Japanese Film Classics

28 Saturday

2 pm Tour: *Signed Gallery Talk*

29 Sunday

11 am *Sunday Start with Art*

2:30 pm Tour: en français

AUGUST

1 Wednesday

6 pm Tour: *Rendezvous with Art*

3 Friday

11:15 am Tour: *Artful Conversation*

12:30 pm Noon-Hour Films

4 Saturday

11 am-4 pm Kidsummer / Hands On Free admission.

8 Wednesday

6 pm Tour: *Rendezvous with Art*

10 Friday

11:15 am Tour: *Artful Conversation*

12:30 pm Noon-Hour Films

12 Sunday

2:30 pm Tour: en français

15 Wednesday

6 pm Tour: *Rendezvous with Art*

17 Friday

11:15 am Tour: *Artful Conversation*

12:30 pm Noon-Hour Films

19 Sunday

2:30 pm Tour: en français

22 Wednesday

6 pm Tour: *Rendezvous with Art*

24 Friday

11:15 am Tour: *Artful Conversation*

12:30 pm Noon-Hour Films

25 Saturday

Exhibition opens
Interventions
to Nov 4

2 pm Tour: Signed Gallery Talk

26 Sunday

2:30 pm Tour: en français

29 Wednesday

Exhibition opens
Dutch 17-C. Prints
Aug. 29 – Nov 4

6 pm Tour: *Rendezvous with Art*

31 Friday

11:15 am Tour: *Artful Conversation*

12:30 pm Noon-Hour Films

Highlights of the Bagnani Gift

Neapolitan Baroque Rivals: Luca Giordano and Mattia Preti

THANKS TO A SPLENDID GIFT BY PROFESSOR AND Mrs. Gilbert Bagnani, the Gallery's collection of Baroque paintings has been considerably strengthened. The highlights of this gift (it includes 200 French and Italian prints and drawings, some historic photographs and over 3000 books) are two monumental paintings from the 17th century: *Battle of the Gods and the Giants* by Luca Giordano and *The Tribute Money* by Mattia Preti – the latter complements the AGO's imposing *St. Paul the Hermit*, c.1660. Dramatic in their own right, the two works donated by the Bagnanis illustrate a fascinating chapter in the history of Italian Baroque art and also hint at an intense, long-ago rivalry between Preti and Giordano.

Mattia Preti, *The Tribute Money*, c. 1680; oil on canvas, 157.5 x 140 cm.

Below: Luca Giordano, *Battle of the Gods and the Giants*; oil on canvas, 222 x 258.5 cm. Both: Collection AGO. Gift of Professor and Mrs. Gilbert Bagnani 1988.

Many accounts of Neapolitan Baroque painters' lives are rife with tales of conspiracies and vicious rivalries. These stories stem from Bernardo de Dominici's *Vite de'pittori, scultori ed architetti napoletani* written from 1742-45. The greatest rivals in his *Vite* are Luca Giordano (1634-1705) and Mattia Preti (1613-1699).

Though de Dominici was once nicknamed "il falsario" because of his disregard for factual accuracy, his *Vite* is being re-evaluated by scholars as a reliable account of the taste and spirit of the Neapolitan artistic community in the 17th century. De Dominici's father knew both Preti and Giordano (he was, in fact, a student of Preti's). From de Dominici we learn that Giordano criticized Preti in public, while admiring him in secret. When Preti arrived in Naples from Rome in 1653, Giordano already had an established reputation. As the most famous member of the Corporazione dei pittori napoletani, he was understandably committed to enhancing his commissions and prestige. Preti was a threat and Giordano apparently responded with hostility, a fact which may account for Preti's move to Malta seven years later. During his four decades in Malta, Preti sent many commissioned works to Neapolitan churches and palaces, where they remain to this day. This sustained contact with the Neapolitan community is a testament to Preti's solid market, reinforcing the idea that he moved because of Giordano's antagonism.

We will never know to what extent de Dominici dramatized this rivalry. However, scholars agree that the rivalry itself, and the competition which resulted (the artists both criticized and imitated each other's work) changed the course of Neapolitan painting and brought about the full flowering of the Baroque in Naples. Yet despite their pivotal position in this evolution, Preti and Giordano are poorly represented in Canadian collections. Therefore, we are particularly pleased to have acquired their work.

Professor Bagnani apparently acquired the *Battle* and *The Tribute Money* in Rome during the 1950s through Valerio Mariani, one of the great Preti scholars of the early 20th century. Today's leading Preti scholar, John Spike, dates our painting to c.1680. In the 1660s Preti began to subdue his dramatic Caravaggesque *chiaroscuro* in favour of the softer tonalities of the Venetians Veronese, Titian and Tintoretto, an understandable influence, since Preti was purchasing their paintings for a famous collection, that of the Sicilian Don Antonio Ruffo from whom he received commissions both as an agent and a painter.

Preti's letters to Ruffo also document his admiration for Rembrandt's *Aristotle Admiring a Bust of Homer*, once owned by the Sicilian and now in the Metropolitan Museum. The intensity of expression we see on Christ's face in *The Tribute Money* may owe something to Rembrandt's deeply moving psychological portraiture. Certainly a baring of inner emotion is appropriate to the story, an emotion sensitively expressed in Christ's face and in the play of hands across the picture plane. In the New Testament, Christ foils the Pharisees' attempt to trick him by saying, "Render to Caesar the things that are Caesar's, and to God the things that are God's."

The intimacy and emotional intensity of Preti's composition contrast markedly with the dramatic action of Giordano's *Battle*. While Preti creates an atmosphere of dark solemnity and shadowy menace, Giordano's *Battle* explodes with violent motion. In general, Preti preferred biblical themes, Giordano mythological ones. According to legend a battle occurs when earthbound giants assault Mount Olympus by building a mountain of boulders. Jupiter, seen in the painting's upper right corner defeats the giants by hurling thunderbolts upon them (he is helped by other gods such as the armoured Minerva who wields a spear).

Giordano was a prolific artist – his contemporaries named him Luca "fa presto," Luca the quick. (In fact, he was criticized for his technique at times: de Dominici damned him, citing greed as his motive.) In the lower left corner of the AGO's painting we see evidence of Luca's rapid style. Beneath the arm of the fallen giant is a three-quarter profile, another giant's face. The artist apparently changed his mind, thinly painting a rock over the original composition. With time, since certain pigments become transparent, what should appear as a solid mass of rock now reads as a mere veil.

Though undated, the *Battle* represents Giordano's mature style and his famous Venetian-inspired "maniera dorata" in which he highlights the entire canvas with golden touches. This contrasts with Preti's generally sombre palette, which some believe he lightened as a result of Giordano's influence. The *Battle* is also notable for Giordano's daring perspective, known as "di sotto in su," as seen from below. The canvas was probably meant to be exhibited high on a wall or even on a ceiling. It is possible that this work is a sketch or a "ricordo," souvenir, of a now unknown fresco, for Giordano's greatest output was in fresco painting.

Though acquired in remarkably good condition considering their age, both paintings are presently undergoing treatment in our conservation studio, primarily for structural rather than cosmetic work. Conservators, in fact, often spend much more time restoring a painting than the artist took to paint it. In the case of Luca "fa presto," this certainly applies. We hope that the *Battle* will be hanging in the old master galleries by autumn and that *The Tribute Money* will soon follow. Then the rivalry between Preti and Giordano can be laid to rest as their works hang peacefully on our walls.

Exhibitions

Inuit Sculpture: The Williamson Collection
Margaret Eaton Gallery
to July 15
Dr. Robert Williamson has dedicated his life to studying the culture of the Inuit. This exhibition brings together a selection of works in stone, bone, ivory and antler from the golden era of Inuit sculpture (mid-1950s – mid-1970s) which Dr. Williamson collected during extensive travels in the North. In 1989, in recognition of the AGO's commitment to Inuit art he offered his outstanding 208 piece collection to the Gallery. Catalogue. In partnership with

ALCAN

Happy Birthday, Walter Trier!
Trier Anteroom
to August 19
Celebrating the hundredth anniversary of the birth of the noted humorist Walter Trier the exhibition features highlights from the Gallery's extensive collection. The Trier-Fodor Foundation was formed in 1976 by the artist's family. Over 1100 watercolours, paintings and sculptures were donated to the AGO at that time, along with Trier's beloved collection of toys, and a generous endowment for the acquisition of humorous, illustrative and satirical art.

Guido Molinari 1951 – 1961
The Black and White Paintings
Sam and Ayala Zacks Wing
to September 3
Featuring 61 paintings and drawings, this exhibition brings together for the first time all the major series of black and white paintings that signalled Molinari's spectacular emergence on the Montreal art scene during the 1950s. Organized by the Vancouver Art Gallery. Catalogue. Generously sponsored by

BEAMSCOPE
ELECTRONIC ENTERTAINMENT

Perspective 90:
Lee Dickson/Douglas Walker
North Zacks Gallery
July 7 – September 3

Douglas Walker, ***Untitled #20,*** **1989.**

Since 1985 the exhibition of the work of young Canadian artists at the AGO has been aided by George W. Gilmour's generous endowment, which provides funds for a series of ten annual award exhibitions. *Perspective 90* features the work of Lee Dickson and Douglas Walker, two Toronto-based artists. Using sculpture and photography primarily, both investigate cultural and environmental issues in their art. Catalogue. The *Perspective* series is made possible by an annual gift from **George W. Gilmour.**

Vincent van Gogh, ***The Vicarage at Neunen: Seen from the Back, with the Artist's Studio on the Right,*** **c. 1884. Collection AGO.**

Towards a Lyrical Abstraction: The Art of L.A.C. Panton
Margaret Eaton Gallery
July 21 – September 10
A prominent figure in Toronto's art establishment in the first half of the 20th century, L.A.C. Panton's work reveals how an artist working outside the mainstream drew on the richness of the modern movement. Featuring 56 paintings, prints and drawings, this exhibition traces Panton's move from realism to a muted stylized abstraction inspired by the landscape of Nova Scotia. Catalogue. Sponsored by

Canadian Partner
Ontario Express

Interventions: An Exhibition from the Collection of Delfryd Celf
Permanent Collection Galleries
August 25 – November 4
Designed as a series of "interventions" inserted among the AGO's permanent collection and dispersed throughout those galleries, this exhibition features works by seven artists of the first generation of conceptualists: Robert Barry, Stanley Brouwn, Daniel Buren, Alan Charlton, Dan Graham, Lawrence Weiner and Ian Wilson. Catalogue.

Dutch 17th Century Prints From the AGO Collection
Walter Trier Gallery
August 29 – November 4
Prints from the Gallery's collection, including works by Rembrandt, celebrating the Golden Age of Holland.

Permanent Collection

Walker Court, Fudger and Leonard Galleries
Fourteenth–20th-century paintings, 19th and 20th-century sculpture.

John Ridley Gallery
Canadian historical art.

McLean Gallery
Group of Seven works, complete with such interpretative aids as audiotapes and computers.

Henry Moore Sculpture Centre
Plasters, bronzes and graphics.

Prints and Drawings Galleries
The AGO collection and loans.

Extension Services

The following exhibitions organized by the AGO will circulate during July and August. Dates are subject to change.

The Group of Seven: Selected Watercolours, Drawings, and Prints from the Collection of the Art Gallery of Ontario
Tom Thomson Memorial Art Gallery, Owen Sound
to July 1

Jacques Lipchitz: A Life in Sculpture
Winnipeg Art Gallery
to August 26

Will Ogilvie: Watercolours and Drawings (CONTACT)
Belleville Public Library Gallery
July 2–30

Henry Moore's Animals: Prints from the Permanent Collection of the Art Gallery of Ontario
Kitchener/Waterloo Art Gallery, Kitchener
July 5 – August 19

Purloined Portraits (CONTACT)
W.K.P. Kennedy Gallery, North Bay
July 13 – August 10

"Artists with Their Work" Programs

Rae Johnson: Paintings
W.K.P. Kennedy Gallery, North Bay
to July 7

Jennifer Dickson, Douglas Kirton and George Raab
Burlington Cultural Centre
to July 15

Lupe Rodriguez: Paintings
The Art Gallery St. Thomas-Elgin, St. Thomas
to July 15

Janis Hoogstraten: Paintings and Drawings
The Lindsay Gallery
to July 21

Julie Voyce: Graphic Works
The Library & Gallery, Cambridge
to July 28

Sheila Ayearst, Janice Gurney and Andy Patton: ***Connected Voices***
The Art Gallery of Peterborough, Peterborough Festival of Lights
to July 29

Jennifer Dickson: Graphic Works
Temiskaming Art Gallery, Haileybury
August 17 – September 8

Phillip Barker: Video Screenings
Ed Video Inc., Guelph
August 24–25

Courses

Vincent van Gogh: A Centennial Celebration
Niamh O'Laoghaire, University of Toronto
The Jackman Hall
Wednesday, July 4, 11, 18, 25,
1:15 – 3:15 pm (A)
6:45 – 8:45 pm (B)
In the 100 years since his death, van Gogh's life and work have achieved legendary status. Join specialist Niamh O'Laoghaire for an in-depth look at Vincent's remarkable career. The course begins with his education, training and early dark paintings in Holland and then moves to Paris to examine the impact of the various personalities and artistic trends he encountered there. Van Gogh's brilliant work at Arles in the south of France and stormy relationship with Paul Gauguin will be featured in the third class, while the final session will focus on his intense late works and artistic legacy for the 20th century.

Course Fee: Members, seniors, students, $50; Non-Members $55.
To Purchase Tickets:
In person: Visit the Education Services office on the Gallery's lower level, Monday to Friday, 8:30 am – 5 pm (except holidays).
By mail: send a stamped self-addressed envelope and a cheque payable to the Art Gallery of Ontario, c/o Scheduling Office, Education Services, Art Gallery of Ontario, 317 Dundas St. W., Toronto M5T 1G4. Please include a daytime phone number and indicate whether you plan to attend series A or B.
By telephone: Call 979-6601 during office hours. VISA, MasterCard, American Express accepted. Charge ticket(s) held for pickup and only after payment has been made. General admission seating. No refunds.

Films

Noon-Hour Films
Fridays, 12:30 pm in Jackman Hall. Free with Gallery admission. Entrance is via the main lobby.

July: Rosamond Bernier Live at the Met.
A lively series of four lectures subtitled *French Impressionism: A School for Happiness.*

July 6
The Cast of Characters
(1989, col., 50 min.)
An introduction to several Impressionist artists.

July 13
Modern Art and Modern Manners 1860-74
(1989, col., 50 min.)
A look at the work of Edouard Manet and Claude Monet.

July 20
Paris by Day and by Night
(1989, col., 50 min.)
Reflections on the exhilarating, expanding city of Paris as depicted by Degas and Caillebotte.

July 27
An Accessible Paradise
(1989, col., 50 min.)
The vivid imagery of Renoir, Pissarro, Cézanne and the young Gauguin.

August: Rosamond Bernier Live at the Met.
Five lectures on Miró, Picasso and Matisse.

August 3
The Miró I Knew
(1986, col., 55 min.)
A personalized profile of Spanish artist Joan Miró, whom Bernier came to know through her position as founder of the European art magazine L'Oeil.

August 10
The Picasso I Knew
(1987, col., 55 min.)
Bernier, who first met Picasso in the late '40s, shares anecdotes about the artist's friends, lovers and working methods.

August 17
The Picasso Nobody Knew
(1987, col., 50 min.)
The Musée Picasso collection in Paris forms the basis for aspects of Picasso's life and work only fully revealed after his death in 1973.

August 24
The Matisse I Knew
(1987, col., 55 min.)
Remembrances of the artist during his years in Nice and Vence.

August 31
The Matisse Nobody Knew
(1987, col., 55 min.)
Revelations about less known aspects, focusing on Matisse's sculpture and its influence on his paintings.

Coming up: architectural films in September, *Art of the Western World* in October.

For Kids

Summer Hands On
July 3 – August 25 11 am–4 pm
Hands On, for children (ages 4–12) and their parents, offers informal imaginative art-related activities. Come and create fantasy self-portraits via costumes and a video camera, high-tech computer drawings or a "painting" made of light. Group visits from community centres, daycares or summer camps must be prearranged. Programs are held hourly, Tuesday to Saturday, with tickets available only at the information desk. 977-0414, ext 601.

Gallery School

For information on studio courses call 979-6621.

Adult Studio
Anne Tanenbaum Gallery School
June 20 – August 9
Please call to check whether any places are still available.

September 19 – November 22
Fall Term
The Gallery School offers studio courses for adults, both for the novice and the more experienced student. Fall courses (10 weeks) include introductory, intermediate, life and portrait drawing, plus painting, printmaking and watercolour. Classes are held Wednesday and Thursday evenings 7 to 10 pm. Tuition: $250 for Gallery Members, $300 for non-Members.

Early registration is recommended since class sizes are limited. Registration (by mail or in person) is confirmed upon receipt of payment. Cheques may be postdated to the first day of class. Faculty and courses are subject to change, and courses depend on sufficient enrolment.

Advanced Studies in Visual Art
Anne Tanenbaum Gallery School
September 15 – June 1
Applications by secondary school students are invited for adjudication for entrance to the 1990-91 program year. Advanced Studies (30 four-hour classes held Saturdays) provides foundation training in specific skills and aims at developing perceptual awareness. As a precollege program, the curriculum gives special attention to students preparing for postsecondary studies in fine art. Studio courses, taught by professional practising artists, include: anatomy, drawing, painting, printmaking, architectural design and basic design.

To apply, students should submit 12 original pieces of art or slides, a letter of recommendation from their art teacher or other school official, and a brief personal statement (250 words) explaining their interest in the course and detailing any previous art-related experience. Tuition: $250 for Gallery Members, $300 for non-Members. The program is generously funded by the **Eaton Foundation** with special scholarships provided by **Shell Canada Limited.**

Children's Studio
Anne Tanenbaum Gallery School
September 25 – June 6
Registration Day, on a "first come, first served" basis, is Saturday, *September 8*: 14-18-year-olds register between noon and 1 pm, 11-13-year-olds between 1 and 2 pm, 8-10-year-olds between 2 and 3 pm. Early arrival is advised, especially for the youngest group, since class size is limited.

Starting September 25, the popular 30-week Children's Studio is designed as an after-school program (4–6 pm): Tuesdays for ages 8-10, Wednesdays for ages 11-13, and Thursdays for ages 14-18. Tuition, which includes the cost of all materials and supplies, is $250 for Gallery Members, $300 for non-Members.

For details, call Studio Coordinator Steven Bowie.

Masters' Series
Anne Tanenbaum Gallery School
Tuesdays, 7–10 pm
September 18 – November 20
Selected masterworks from the permanent collection will be studied from the studio perspective with curatorial examination and discourse.

The Travelling Studio
various Metro Toronto locations
Sundays, 1–4 pm
June 24 – August 12
To check whether any places are still available, call 979-6621. This course stresses drawing and watercolour techniques (previous experience is preferred) in an outdoor setting. The class meets each Sunday for 8 weeks at a Toronto location, such as Casa Loma, High Park or Toronto Island.

KIDSUMMER COMES TO THE AGO ON SATURDAY AUGUST 4, when Hands On holds an Open House – that means free admission and a welcome for everyone to Hands On. Now in its fourth year, the annual summerlong festival (for young children and their parents, or uncles, nannies and other adult friends) kicks off with a concert the Sunday after school ends, finishing up with a Kids' Woodstock in High Park the Sunday before school begins. Kidsummer offers a different fun-filled adventure in a different location each day throughout Metro. So join us at the Gallery on August 4.

Talks and Tours

Learn about artists and themes over the centuries, confront issues in contemporary art and increase visual awareness. Topics are available at the information desk. Free with admission. For group tours

contact the Education Scheduling Office at 979-6601. Des visites commentées vous sont offertes en français tous les dimanches.
Monday to Thursday 2 pm
Wednesdays 6 pm* and 7:30 pm
Fridays 11:15 am**
Saturdays and Sundays 2 pm***
Visites Commentées: le dimanche à 14 h 30

***Rendezvous with Art**
For the after-work crowd, a half-hour tour plus informal discussion.

****Artful Conversation**
Fridays, a half-hour Gallery talk plus conversation and complimentary coffee.

*****For the Hearing-Impaired**
The last Saturday each month, a signed talk at 2 pm.
July's topic: *Guido Molinari*

Walking Tours

Perspective 90
Lee Dickson, Artist
North Zacks Gallery
Wednesday, July 11, 7:30 pm
Join artist Lee Dickson for an exploration of her multifaceted installations in *Perspective 90*. Free admission.

Perspective 90
Douglas Walker, Artist
North Zacks Gallery
Wednesday, July 18, 7:30 pm
Artist Douglas Walker will discuss his intriguing objects on view in *Perspective 90*. Free admission.

Club AGO

Club AGO (Young Associates of the Art Gallery of Ontario) is designed to bring young people and art together, offering its members the chance to participate in educational and social programs. Membership in the AGO is a prerequisite: Club AGO membership is $15, $5 for students. For information and tickets, call the Volunteer Office 977-0414, ext 263.

Young at Art
Guido Molinari
Wednesday, July 18, 7 pm
This exhibition brings together all the major series of black and white paintings from 1951 – 1961 that signalled Molinari's emergence on the Montreal scene during the 1950s. Afterward meet in the Members' Lounge for drinks and conversation. Club AGO Members free, guests $5. Phone for reservations.

Volunteer Bash
Thursday, August 16
If you've contributed your time or worked on a Club AGO committee, we'd like to invite you to a gathering (refreshments, of course, and last year's memorabilia) to acknowledge all Club AGO volunteers! Give us a call. A Club AGO project.

Coming up...

Buffalo Run
September 30, 9–5
To Buffalo New York and back in a day. Visit the Albright Knox Gallery's renowned collection in the morning, then enjoy a Buffalo Brunch, followed by a tour of Frank Lloyd Wright's Martin house. Tickets are limited so sign up early!

Halloween Gala
Watch for Club AGO's October gala, our Halloween costume party. Stay tuned for details...

Gallery Hopping

A Volunteer Committee project. For tickets and information, call 977-0414, ext 263.

A Look at London
September 13, 8:15 am
Tour London's spacious Regional Art Gallery and the city's oldest surviving dwelling, Eldon House, built in 1834. After lunch in an atrium garden court restaurant, we'll visit artist Philip Aziz's house and studio. Bus leaves 8:15 am from Yonge/St. Clair subway, at Pleasant Boulevard entrance to the south. Tickets ($42) must be purchased in advance.

Art and Architecture Tour: Toronto
Thursday, October 4, 9:15 am
Join the well-known Toronto historian William Dendy for a bus and walking tour of Rosedale. Bus leaves Rosedale subway station at 9:15 am, returning 4 pm. Includes lunch and refreshments at the Toronto Lawn Tennis Club. Tickets ($45) must be purchased in advance.

The Grange

The Grange
Complete your visit to the AGO by seeing where it all began – at The Grange, built in 1817 by D'Arcy Boulton Jr., one of the town of York's leading citizens. The oldest surviving brick house in Toronto, from 1913 to 1922 it was the AGO's first home. Beautifully restored as a gentleman's house of the 1830s in Upper Canada, The Grange lets you journey back in time. Free with Gallery admission. Since the historic house may be closed briefly during July, while a new pipe system is installed, please check with the AGO before visiting. Entrance is via Grange Park. To arrange adult tours call 977-0414, ext 237. A Volunteer Committee project.

Members' Activities

For tickets and information, call the Volunteer office at 977-0414, ext 263.

Sunday Start With Art
Guido Molinari
Sunday, July 29 11 am
Meet in the Members' Lounge for a continental breakfast followed by a tour of the *Guido Molinari* exhibition. Tickets ($7.50) must be purchased in advance.

Art in the Morning
Sculpture Tour
Wednesday, September 19, 9:30 am
Meet in the Members' Lounge for light refreshments followed by a tour around the Gallery to look at some of the permanent collection's sculptural highlights. Tickets ($5.50) must be purchased in advance.

Volunteers Needed for Telemarketing
Training, orientation and a chance to socialize over sandwiches and coffee are offered to Members interested in volunteering one evening per month from 5:30 to 8:30 pm to make telephone calls for membership development. For information please call the Volunteer Office.

Travel AGO

A Volunteer Committee project. For brochures and information, call 977-0414, ext 263.

Cruising the Danube
September 6–20
Fly to exotic Istanbul for a two-day stay at the Sheraton Hotel, then cruise on the Black Sea aboard the MS *Ayvazovskiy* to the delta of the Danube. There we board the MS *Ukraina*, our riverboat home for the next nine days as we follow the Danube for 1,800 miles to Vienna, where we'll stay at the Intercontinental Hotel.

Looking Ahead...

Amsterdam
It will be tulip time in Holland when this eight-day trip tours Dutch art treasures in and around Amsterdam. The short tour will allow participants to plan private travel before or after.

Turkey
Layers of history, from Alexander the Great and Saint Paul to Constantine and the sultans of the Ottoman Empire, await the traveller to Turkey. Aboard the *Halas*, we will experience firsthand the spectacular scenery along the Aegean and Mediterranean coasts.

Ireland and Wales
The decorative arts will be the focus of this two-week tour in June of the stately homes, castles and gardens of the Emerald Isle and beautiful Wales.

The Two Berlins
Russia

Shops and Services

Art Rental and Sales Gallery
Summer may be the perfect time to find a print or painting, or perhaps a sculpture for your home. Our staff is always ready to help, whether you want to rent or buy. Drop by the Gallery for a visit: Tuesday to Saturday, 10:30 – 4, Sundays 1 – 4:30 p.m., at 35 McCaul Street, second floor. A Volunteer Committee project. 979-6658.

The Impulse Shop
For those hot sultry days, surprise the kids with a portable rainbow-coloured outdoor shower – just attach it to a garden hose and prop the tripod in the grass. And for the perfect "cottage" hostess gift, there's a bright quilted beach bag, complete with a matching terry cloth beach towel and pillow. Or pick up a handmade wood-and-mesh "bug box" for pint-sized bug and butterfly collectors. A Volunteer Committee project.

The Jewellery Shop

Simon Muscat's *Ancestry*: a boldly sculpted silver bracelet on a cast bronze base.

We offer a superb, constantly changing selection of hand-crafted jewellery and distinctive gifts in both traditional and modern materials. Over 200 artists, mostly Canadian, produce imaginative works for us. Ranging from filigree earrings to expressive *objets d'art*, they combine the luxury of fine jewellery with the appeal of sculpture. A Volunteer Committee project.

The Reproduction Shop
Refresh your cottage with some art or a poster. An easy way to breathe new life into country decor. Extensive framing services available. A 10% discount to Members on $10-plus sales. A Volunteer Committee project.

Edward P. Taylor Audio-Visual Centre
The A-V centre offers 35 mm slides, media kits and videotapes on a wide variety of art-related subjects for educational use throughout Canada, for loan or for in-house viewing by appointment. Film classics in video format now available.

Edward P. Taylor Reference Library
The reference library is closed temporarily to all nonstaff readers. The library collections are undergoing reorganization and temporary storage prior to their move to new quarters late in 1990 in the Stage III southwest extension.

The Restaurant
The popular main-floor dining room offers a diverse moderately priced menu. Fully licensed. Reservations: 977-0414, ext. 206 or 279.

The Coffee Shop
A pleasant snack stop on your AGO tour.

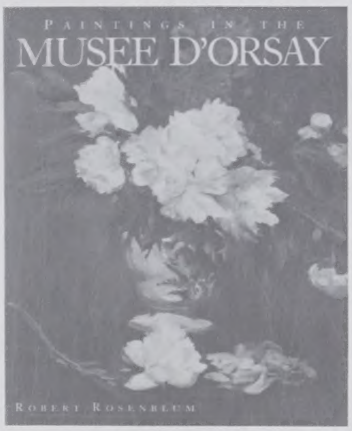
Membership Centre
For service and information, visit the AGO's membership centre in the lobby. New and renewal memberships are issued, and gift memberships are always available. All inquiries are welcome.

Members' Lounge
Meet for drinks or a light lunch in this elegant room overlooking the Walker Court. Reserved for Members and their guests. A select menu. Fully licensed. No reservations.

Norma Ridley Reading Room
A quiet space off the Members' Lounge reserved for reading art magazines and exhibition catalogues.

Donor Cards
A Volunteer Committee project. Donations may be made to the Art Gallery of Ontario to commemorate a birthday, anniversary, death, graduation or other occasion. The person or family to be honoured will receive a special acknowledgement card, and tax receipts will be issued for gifts of $5 or more. Please include the following with your donation:
a) Your name and address
b) The occasion to be honoured
c) Recipient's name and address
d) Donation cheque payable to the Art Gallery of Ontario.
Forward mail to:
Volunteer Office
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4

The Book Shop



Paintings in the Musée d'Orsay **Text by Robert Rosenblum 688 pp. slipcased $115.**

Paintings in the Louvre **by Sir Lawrence Gowing 688 pp. slipcased $115.**

LARGE-FORMAT VOLUMES, LAVISHLY ILLUSTRATED WITH 830 splendid full-colour images, these two books blend scholarship and pleasure. Elegantly written and informative, each celebrates art, helping us rediscover masterworks of the last centuries. In *Paintings in the Musée d'Orsay*, Robert Rosenblum, one critic claims, "makes us love the traditional painters as much as the Impressionists." And *Paintings in the Louvre* serves as the best single-stop introduction to French painting. But there is also much from other countries, including Italy: da Vinci's Mona Lisa, for example, the Louvre's most famous resident, looks infinitely better in the book than smiling from behind bullet-proof glass. As for the price, keep in mind that AGO members get a 10% discount on these books. To reserve, call 979-6610.

Journey back in time at The Grange.

Posters by Mary Cassatt and company at The Repro Shop.

ART GALLERY OF ONTARIO

JULY/AUGUST 1990

AGO NEWS

À Propos AGO

Perspective on George Gilmour

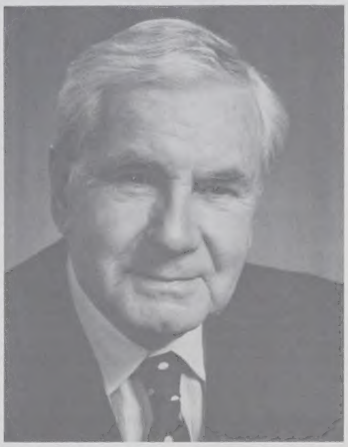


Photo / Milne Photography.

A FRIEND OF ARTISTS AND THE AGO, GEORGE GILMOUR has had a strong, varied and adventurous association with the Gallery for many years. Past president (1980-1982), trustee, part of a distinguished group, the Founders and Life Members, he has also chaired the Future Directions and the Community Relations committees. As well, he has been actively involved with fundraising, contributing energy and expertise as co-chairman of the Curators' Circle and vice-chairman of the campaign for Community and Family Giving for the Stage III expansion.

George Gilmour's name gained more lustre in the art world in 1985 when he established a generous, imaginative, ten-year endowment, the George W. Gilmour Award, used to produce an annual exhibition, titled *Perspective*, highlighting the work of emerging Canadian artists. The first of its kind at the Gallery, Mr. Gilmour's gift also provides funds for an honorarium and for the purchase of a work from each exhibition to be added to the AGO collection.

"It's been my privilege to have had the friendship of many artists," George Gilmour said recently, "and thus to have some understanding of their struggles in obtaining recognition. With my background," he continued, "I could see from two points of view: younger artists' needs and a public gallery's problems with programming and funding. I saw a chance to do something and I took it."

At the halfway mark with *Perspective 90*, the series has brought the work of several talented artists to the fore: Carol Wainio, Robert Wiens, Will Gorlitz, Nancy Johnson, Stan Douglas, Fastwürms, Roy Arden, Dominique Blain. And now, Lee Dickson and Douglas Walker. Gilmour's visionary series provides a high profile showcase for contemporary art in Canada.

In recognition of his contributions and commitment as a volunteer (he was nominated by AGO Director William Withrow), George Gilmour was honoured in June as the 1990 recipient of the Fenn Individual Award of Merit, given by the Ontario Association of Art Galleries.

Van Gogh

SAGGING ART MARKET? NOT JUDGING BY RECENT SKY-rocketing auction bids. Shopping at Christie's and Sotheby's this spring, Japanese mega-collector Ryoei Saito paid the highest and the second-highest prices ever paid for a work of art at auction. First was Vincent van Gogh's *Portrait of Dr. Gachet*, $82.5 million, on May 15. Next was Pierre Auguste Renoir's cafe scene *Au Moulin de la Galette*, $78.1 million, on May 17. (The previous record was $53.9 million for van Gogh's *Irises*; sold to an Australian tycoon whose empire crumbled shortly after, the painting was resold this year to the J. Paul Getty Museum.) Such record-smashing prices have increasingly dire consequences for museums and museum-goers: the AGO, for example, owns only one van Gogh, a small drawing titled *Vicarage at Neunen*. To learn more about the artist whose work has gained legendary status, join the Gallery's Vincent van Gogh centennial lecture series in July.

The West Wind Stamp

CANADA POST IS CURRENTLY FEATURING ONE OF TOM Thomson's best known paintings, *The West Wind*, on a 50-cent commemorative stamp. Created in 1917, the year Thomson drowned in Algonquin Park, the picture, according to Dennis Reid, AGO curator of Canadian historical art, "is symbolic of the spirit of Canada's northland, painted by an artist whose sympathetic response to that spirit has not been surpassed." *The West Wind*, a powerful portrait of two twisted pines in an elemental landscape, and the sketch on which it is based (the latter produced during a 1916 sketching trip with Lawren Harris), are both on view with the AGO's Group of Seven collection. (As an aside, 1990 is the 150th anniversary of the world's first stamp, the 1840 British "Penny Black.")

AGO Collects Design Awards

Designers Lisa Naftolin and Marilyn Bouma-Pyper.

JUST WHEN THE AWARD SEASON SEEMED TO BE OVER, along came the June 4 awards reception to pay tribute to the recipients of the 1990 OAAG Awards. George Gilmour, AGO past president, received the Fenn Individual Award of Merit and the AGO dominated the design awards, collecting six awards in five of the six categories.

Designers Marilyn Bouma-Pyper and Lisa Naftolin won two first prizes. Bouma-Pyper took the top award for *Jacques Lipchitz* in the overall package category, which includes the catalogue, poster, plus the graphic elements of the exhibition installation. Naftolin was named best in the large catalogue category with *The Body in Film*. Between them, they also collected three honourable mentions, while freelance designer Kevin Connolly received one for the AGO catalogue *Photographs by Charles Macnamara and M.O. Hammond*.

A reception at the Craft Gallery, honouring the recipients of the 1990 OAAG Awards, also included a special presentation of gold pins to past and present OAAG presidents by Director William Withrow to mark the 20th anniversary of the incorporation of the Ontario Association of Art Galleries. While accepting his pin, Glen Cumming, who currently heads up the 49th Parallel in New York, suggested that Bill Withrow should award himself one for duty above and beyond. "No," ad-libbed Withrow, a glint in his eye, "better a kingmaker than a king."

Old Masters on Holiday

SOME OF OUR OLD MASTERS ARE TAKING THE SUMMER off. To allow for renovations, the Laidlaw Gallery on the east and the E.R. and F.P. Wood galleries on the west will be closed. During that time the original 1921 mouldings and crisp neoclassical details by architects Darling & Pearson will be restored. (Turn-of-the-century architects Frank Darling and John Pearson are best known for the bold, stepped-back Canadian Imperial Bank of Commerce c.1930, still the most graceful and powerful tower in the financial district.) Although the Laidlaw Gallery will still be off-limits, serving as storage space until next spring, come September, the Wood galleries will reopen, with the Rubens and van Dyck back in place.

BY MERIKÉ WEILER

General Information

Admission
Adults: $4.50
Seniors with cards: $2.50
Fridays FREE for seniors
Students, full-time with cards: $2.50
Family (2 adults with children under 19): $9
Members: FREE
Children under 12 (accompanied): FREE
Wednesdays, 5:30–9 pm: FREE

Membership: (416) 979-6620
AGO: (416) 977-0414

Membership
Young Member (age 25 and under): $20
Nonresident (100 km beyond Toronto): $30
Individual: $45
Family/Dual: $60
Supporting (tax-deductible donation): $100

Available at the membership centre in the lobby and by mail or telephone from the Membership Office. VISA, MasterCard, American Express.

Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office at 979-6619.

Notice to Members
From time to time our mailing list is released to arts and other nonprofit organizations that circulate information of interest to AGO Members. If you do not wish to receive these mailings, your address can be deleted from the mailing list for third-party use. Please call or write the Membership Office (979-6620).

Moving?
Please send or phone in your new address to the Membership Office (979-6620) before you move. Reference to your old address and your membership number is helpful.

How to Order
For tickets, reservations, course registration or information, please consult individual listings for specific instructions. Otherwise:
– address the department specified
– specify date, name of event and number of tickets
– indicate your name, address (with postal code) and phone numbers
– include a stamped, self-addressed envelope for tickets
– enclose a cheque payable to the Art Gallery of Ontario.

Please do not combine requests or cheques to different departments.

Services for Disabled People
The AGO has a limited number of wheelchairs available. Ask for large-print floor plan indicating facilities/ramp access.

Gallery Hours (to September 3)
Monday through Sunday 11 am – 5:30 pm. Wednesday 11 am – 9 pm.

The Grange Hours
Daily 12–4 pm, Wednesday 12–4 pm and 6–9 pm. Entrance from Grange Park.

Gallery Shops
The Gallery shops are open daily 10:30 am – 5:30 pm. Wednesday 10:30 am – 9 pm.

Art Rental and Sales Gallery
New location at 35 McCaul St., second floor. Open Tuesday – Saturday 10:30 am – 4 pm. Sundays 1 – 4 pm.

Edward P. Taylor Audio-Visual Centre
Open Monday to Friday 11 am – 5 pm.

The Restaurant
Luncheon served Tuesday to Sunday from noon. Dinner served Wednesday 5–8 pm. Closed Mondays.

The Coffee Shop
Tuesday to Sunday 10:30 am – 5 pm. Mondays 11 am – 4:30 pm.

Members' Lounge
Open to Members and their guests noon–5 pm, Wednesday noon–9 pm. Closed Mondays.

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